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"L'ART IMPRESSIONNISTE"

UNDER the title "L'Art Impressionniste," M. A. M. Lauzet has made the private collection of M. Durand-Ruel the subject of a series of etchings after the master of the current cult from Manet to Mary Cassatt. The plates, which are executed after pictures in the residence of the veteran expert, in the Rue de Rome at Paris, are done with a skilful hand, and in reducing the work of the artists concerned to black and white, with a simple and vigorous manner, show the foundation their productions possess of simplification of form and large treatment of masses. The most significant portion of the publication, however, is the text by Mr. Georges Lecompte, in which we are given a very comprehensive and competent review of the origin and progress of modern impressionism in France; full of those picturesque points of description with which the French literarian knows so well how to embellish and give a touch of elegance to the most serious subject.

M. Durand-Ruel is well known here as a sturdy champion of the art of the revolutionary group which has Claude Monet for its head. He has made several exhibitions of these artists in New York, and the result of his efforts in their behalf is to be seen in many of our notable private collections. Mr. C. Lambert, Mr. W. H. Fuller, Mr. Albert Spencer, Mr. James F. Sutton, Mr. A. W. Kingman and other local amateurs have acquired many of their works, and they have found acceptance among the collectors of Boston, where an exhibition of Monet's works alone was chronicled in a recent issue of this journal, and in other cities. The private collection of M. Durand-Ruel consists not only of framed pictures, but of many decorations painted *in situ* at his house. He has, in fact, not only made the cause of the impressionists his own, but has made them at home with him. Consequently M. Lecompte's book and M. Lauzet's etchings not only present a sort of explanation of the impressionism of our time, but introduce us also into the hospitable confidence of the owner of the pictures to which they relate.

Commencing with a general introduction upon the history of impressionism, M. Lecompte proceeds to personal reviews and observations on the works of Manet, Degas, Pissaro, Monet, Bertha Morizot, Forain, Renoir, Mary Cassatt, Sisley, John Lewis Brown, Boudin, Lépine, the sculptor Rodin, and Puvis de Chavannes, with which M. Durand-Ruel has surrounded himself at his home. The volume is, practically, a descriptive catalogue of the collection, but arranged and treated in a series of essays which, with the aid of the etchings, convey a clear impression of the subject while advancing the claims of the special line of painting they represent by critical and argumentative description. Hitherto the critical reviews of the impressionists and their principles have been of a scattering character, confined to monographs of one or another man. In this book, for the first time, the subject is comprehensively treated, and while one may occasionally, from his personal standpoint, disagree with M. Lecompte in his enthusiasm, one cannot but appreciate and acknowledge the justice of his claims for the integral and fundamental merit of the school he treats of—its cultivation of simplicity and its treatment of Nature upon a basis of simple translation of her moods, irrespective of mere prettiness of subject and disdainful of formality of composition.

It is to be regretted that the book is issued in an edition limited to the original French, so that it can reach in this country comparatively few hands. It would not be a bad idea for M. Durand-Ruel to have the volume put in English, and issued for a wider distribution. It is the most intelligent, reasonable and effective advancement of the artistic cult he champions which has yet been shaped together. "L'Art Impressionniste" is elegantly made up and printed by Chamerot & Renouard. A special edition of twenty-five numbered copies on imperial Japan paper, with the etchings on Japan, and one of twenty-five on Holland paper with Japan proofs of the etchings, is also issued. Anyone interested may obtain further details in the matter by addressing the Durand-Ruel Brothers, at the galleries of the house, 315 Fifth avenue, New York city.

The most valuable and unique historical relic in Connecticut, perhaps, is Gen. Israel Putnam's old plough, which a hardware dealer uses for a sign in front of his place of business in the village of Danielsonville, Windham County. It is the identical plough, so the merchant avers, that "Old Put" left in the furrow when the news reached him that the British had attacked the Americans at Lexington. Putnam unhitched his horses and drove them to his barn, unharnessed one, mounted its back, and rode away to Boston. He got there in time to lead the Continentals when the British stormed Bunker Hill. The plough is a clumsy old implement. Its frame and mould board are of wood; it is plated with scraps of iron, and it has a joint and cutter of forged iron.

THE COTTIER SALE

IT was a characteristic of the late Daniel Cottier that, while he was personally a perfectly human man, assuming no airs of reserve or superiority in his relations with the world, he did business always on a plan of the utmost dignity. He had, apparently, laid down a principle for himself, that everything that Daniel Cottier dealt in must be of the best, because he consented to deal in it; that the supreme judge of what was the best was himself, and that any valuation he chose to put on an object of art must be accepted as final. The result was that he accumulated a wonderful collection of pictures, refusing almost incredible offers for some, because they did not reach his estimate, and with a certain grim humor advancing his price every year for his unsold gems, as if to mock the collectors who were too shortsighted and unsympathetic to grasp the opportunity when he first offered it to them. His Scotch stubbornness carried conviction to some collectors, to their profit. The enrichment of the collections of Scotland with the works of the phalanx of 1830 owed much to him, and in this country he spread his own beliefs in the school of tone and color in directions which have born good fruit. He was, in every way, a singular and powerful personality, this son of a Manx sailor, who became one of the most potent factors in the advancement in the cause of art the world has ever known.

I should not like to concede that Mr. Cottier was as infallible in his judgment as he believed himself to be. While his selections of that type of art which pleased him were sound, he rejected a great deal of good art because it did not appeal to his personal fancy. Moreover, he had a dogmatic Caledonian fashion of allowing no good to anything which did not conform to his arbitrary standard. The result was that he collected within certain fixed limits, and his hundred and forty-nine pictures which are to be sold at the Durand-Ruel Galleries, in Paris, on the 27th and 28th of this month, exhibit an unusual homogeneity of character. There are no discordant notes struck among them, and he who has known the man will recognize him, now that he has passed away, even in the pages of the catalogue which registers his collection for the sale. The catalogue is, in itself, a work of art worthy of its subject. It is printed in regally artistic style by the Constables, of Edinburgh, and has an introduction in the shape of a biographical sketch by Mr. W. E. Henley. The pictures are listed in the alphabetical order of the artists' names, and the descriptions are printed in parallel columns of French and English text. The introduction is also done into French. The illustrations are in heliogravure, and a portrait of Mr. Cottier, from a pencil drawing from life by W. H. Hole, provides a worthy frontispiece.

To describe the collection in detail would be impossible in the space permitted me in THE COLLECTOR. It includes twelve Corots, among them the great "Orpheus," the masterpiece called "The Sandhills of Zuydcoote" and the "Dante and Virgil." There are three grand Courbets, four Coutures, eleven examples of Daubigny, and nine of Diaz. These latter are certainly the finest group of the master that could be got together by one owner. There are eight powerful pictures by Jacques Maris, the same number by Michels, two Millets, the "Hagar in the Desert" and "Rape of Hylas," and no less than twenty-five Monticellis, of which painter Mr. Cottier was a sort of evangelist, both in Great Britain and the United States. Four Ribots, seven Rousseaus five Roybets and two Troyons are all works of choice. By Francois Bonvin are five canvases, and by Johannes Bosboom four. Other of the modern Dutchmen represented at their best are Artz, Matthew Maris, Mauve, Mesdag, Mettling, and Neuhuys; and there are examples of Delacroix, Fromentin, Artan, John Lewis Brown, Jules Dupré, Fantin-Latour, Génisson, Hervier, Isabey, Lambert, Manzoni, Nasmyth, Orchardson, De Paal, Alfred Stevens, Swan, and Vuillefroy. The few of the older masters in the collection are of the quality which might be expected from their ownership. They include a still life by Chardin, "The Murder of Thomas à Becket," by Goya, a Venetian subject by Guardi, a still life by Kalf, and a portrait of a woman by Mierevelt.

The catalogue, which is issued by M. Durand-Ruel, may be had in this city at the galleries of that house, and at Cottier & Co.'s, 144 Fifth avenue, by both of whom orders will be executed for the sale. The sessions of the auction will begin at 2 in the afternoon, and M. Paul Chevallier will be the auctioneer, assisted by M. Durand-Ruel as expert.

Mr. Charles T. Yerkes, of Chicago, has purchased from Preyer & Co., of Amsterdam, through Bousod Valadon & Co., of this city, Rembrandt's "Joris de Coulery," previously described in THE COLLECTOR, and called in Vosmaer the "Portrait of an Officer." The picture was painted in 1632, and for over a century belonged to the Chevalier Quarles Van Ufford, of The Hague. It has been shown in several important exhibitions in Europe.